

# NEH Application Cover Sheet

## Challenge Grants

### PROJECT DIRECTOR

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**Field of Expertise:** Literature - American

### INSTITUTION

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Theatre for a New Audience  
New York, NY UNITED STATES

### APPLICATION INFORMATION

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**Title:** *Theatre for a New Audience: Expanding Humanities Programming and Establishing a Humanities Endowment Fund*

**Grant Period:** From 1/2011 to 12/2013

**Field of Project:** Humanities

**Description of Project:** To accompany the opening of its first home in Downtown Brooklyn???s BAM Cultural District, Theatre for a New Audience plans to launch an expanded humanities program. As part of its nearly-completed \$56.5 million capital campaign, the Theatre will create a \$10 million endowment that will support institutional operations, as well as wide-ranging artistic, educational and public initiatives. The Theatre requests an NEH Challenge grant of \$500,000 to be matched 3:1 with non-federal funds. \$300,000 is requested for three years of bridge support to launch new and expanded humanities programming while we build our endowment. The remaining \$200,000, plus the entire match, will establish an endowed Fund for Humanities Programs and Publications within the \$10 million endowment to ensure the stability and growth of these new initiatives.

### BUDGET

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<b>Fiscal Year # 1</b>	\$75,000.00	<b>Total from NEH</b>	\$500,000.00
<b>Fiscal Year # 2</b>	\$175,000.00	<b>Non-Federal</b>	\$1,500,000.00
<b>Fiscal Year # 3</b>	\$175,000.00	<b>Total</b>	\$2,000,000.00
<b>Fiscal Year # 4</b>	\$75,000.00	<b>Matching Ratio: 3.00 to 1</b>	

### GRANT ADMINISTRATOR

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**Theatre for a New Audience  
NEH Challenge Grant Application**

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Theatre for a New Audience  
NEH Challenge Grant Proposal

**ABSTRACT**

Theatre for a New Audience is on the verge of a momentous transition, one that will increase the size and scope of our operations. After 30 itinerant years, we are building our first permanent home in the BAM Cultural District in Downtown Brooklyn, New York. Becoming part of a larger, growing cultural district will boost Theatre for a New Audience's profile, help us to build and diversify our audience and give us our first opportunity to become a vital part of a specific community, meeting its needs and establishing roots. Our multiple space, uniquely designed, state-of-the-art facility will attract and inspire artists, enriching the cultural offerings in Brooklyn. Our new home will be an anchor of the BAM Cultural District and a place for diverse communities to gather, learn and explore. It is the perfect environment for launching an expanded humanities program.

**Shakespeare Works In Brooklyn:** *the campaign for a permanent home in the BAM Cultural District* is our \$56.5 million capital campaign that includes a \$10 million endowment that will support building and institutional operations, as well as wide-ranging artistic, educational and public initiatives. Theatre for a New Audience requests an NEH challenge grant of \$500,000 to be matched 3:1 with non-federal funds for a total of \$2,000,000. \$300,000 will be earmarked for direct funding to launch new and expanded humanities programming while we build our endowment. The remaining \$1,700,000 will be used to establish a **Fund for Humanities Programs and Publications** within the \$10 million endowment to insure the vitality, stability and growth of these new initiatives.

The proposed NEH grant would allow Theatre for a New Audience to:

inaugurate a Council of Scholars comprised of leading scholars from varied humanities disciplines to partner in the development of, participate in and recommend resources for humanities programming.

implement a humanities component for the rehearsal process to deepen the contextual understanding of the play for the director, actors and creative team.

introduce a production companion publication, *Dialogues*, with commissioned essays from recognized scholars and an annual compendium, *Folio*, of these essays and other relevant articles, as well as excerpts from our public humanities programs.

expand and diversify our existing humanities programming for public audiences and targeted audiences such as university students, teachers and academics.

support the addition of a Director of Humanities Programs to facilitate humanities programming, develop new audiences and enhance community engagement, and the expansion of the Associate Education Director position to and enrich and broaden the in-school education programs currently managed by this position.

develop a humanities component of the TFANA website to provide resources and foster interaction with teachers, students, and the general public to create a stronger engagement with the themes explored through our artistic work

Theatre for a New Audience is at a unique moment in its history, one in which it has the opportunity, indeed needs to re-imagine itself as an institution. Implementing these humanities programs will firmly establish TFANA as a national leader in the scholarship and intellectual discourse of Shakespeare and classic theatre and will help to provide a wide-range of elucidating events and materials in various mediums for diverse audiences. NEH Challenge Grant funds will help to initiate and secure the long-term viability of these programs, as well as a new place for TFANA in the American theatre landscape.

## Theatre for a New Audience Institutional Fact Summary

**History:** Founded in 1979 by Jeffrey Horowitz, Theatre for a New Audience (TFANA) is celebrating its 30<sup>th</sup> Anniversary season this year. TFANA presents Shakespeare alongside lesser-known classics and major contemporary plays, cross-pollinating great works of the past with what is most compelling in theatre now. Over its 30 years, the Theatre has been itinerant, renting facilities for administration, rehearsal and performance. It is now building its first home as part of Downtown Brooklyn's BAM Cultural District.

**Mission:** To develop and vitalize the performance and study of Shakespeare and classic drama (including modern classics) in America. The Theatre has produced more than 60 master works of theatre, including 28 of Shakespeare's plays and contemporary works by authors such as Adrienne Kennedy and Edward Bond.

**Education:** TFANA created and runs the largest program to introduce Shakespeare to New York City Public School students. Since 1984, it has served 120,000 students and provided more than 2,000 classroom teachers with professional development.

**Governance and Administration:** An active 41-member Board of Directors, led by Theodore C. Rogers, contributes nearly \$500,000 annually to the Theatre. Our Board includes a 15-member Artistic Council, who have full voting privileges. An experienced staff of sixteen is led by Jeffrey Horowitz, Founder/Artistic Director, and Dorothy Ryan, Managing Director, who together bring decades of practical experience to the Theatre.

**Physical Facilities:** TFANA is in the final stretch of a capital campaign to build its first home, which will include a 299-seat modern Elizabethan Courtyard theatre and a 50-seat performance/rehearsal studio and will create an opportunity to enhance existing and initiate new humanities programming.

**Humanities Staff Size and Composition:** Staff directly involved in Humanities activities include the Education and Associate Education Director, and the Artistic and Associate Artistic Director. This represents 25% of the Theatre's staff.

**Types and numbers of humanities programs:** post-performance talkback series, TFANA Talks, 6-9 per season; Shakespeare Fellows – professional development for classroom teachers, three summer cycles to date; Teachers and Scholars, professional development for classroom teachers, one cycle. New York City Public Schools program serving 2,500 students and 60 classroom teachers annually.

**Size and nature of annual audience or population served:** 25,000 audience members, 2,500 New York City Public School students, 60 classroom teachers in conjunction with our arts in education program, 20-30 classroom teachers participating in our *Shakespeare Fellows* program and more than 600 audience members for our talkback series, TFANA Talks, over three productions.

**Cost to participants:** there is no cost to those participating in teacher professional development, TFANA Talks or New York City Public Schools programs; audience members pay a range of ticket prices from \$10 for those 25 and under to \$75 for a full-price single ticket.

**Number of publications produced:** The Theatre currently publishes *Perspectives*, a Playbill section of essays and research germane to the production at hand, as well as Curriculum Guides for our school programs. TFANA intends to launch two new publications as part of its humanities initiative.

**Evidence for the success of these activities or offerings:** Teachers and the schools' staff developers have consistently rated all components of TFANA arts in education programs between 3.4 and 3.9 on a Likert scale of 1.0 to 4.0.

**THEATRE FOR A NEW AUDIENCE**  
**Expanding Humanities Programming and Establishing a Humanities Endowment Fund**  
**Narrative**

**BACKGROUND AND CONTEXT**

Theatre for a New Audience (TFANA/the Theatre) is poised for a new chapter in its history. At the end of 2010, the Theatre will begin construction on its first home in the BAM Cultural District in Downtown Brooklyn, New York. As the Theatre prepares for the transition from a nationally and internationally recognized Off-Broadway producer to a major cultural institution with both the opportunity and the obligation to serve its new and growing community, the Theatre is committed to increasing the scope and depth of its humanities programs in order to better build and deepen engagement with artists, diverse audiences, and the community at large.

To be successful, the Theatre must create an infrastructure that supports the development, stewardship and management of significantly expanded humanities programming, as well as maximizes the intellectual resources currently available. TFANA is requesting a \$500,000 Challenge Grant from the NEH, which, when matched, would result in a total of \$2,000,000. Of this total, \$300,000 would provide direct support to develop, pilot and launch the humanities program over the next three years (the third year would correspond with the first year in the Theatre's new home). The remaining \$1,700,000 would sustain the program by establishing the **Fund for Humanities Programs and Publications** within the endowment, a component of the Capital Campaign.

**Mission, Values and Strategies (Revised and adopted by the TFANA Board of Directors 4/10)**

*The mission of Theatre for a New Audience is to develop and vitalize the performance and study of Shakespeare and classic drama.* The Theatre is guided in its work by five core values: a reverence for *language*, a spirit of *adventure*, a commitment to *diversity*, a dedication to *learning*, and a spirit of *service*. These values inform what TFANA does with artists, how it interacts with audiences, and how the organization is managed. *Language* is at the heart of all TFANA does. TFANA focuses on the language and ideas of writers. The Theatre infuses its work with *adventure*—provocative ideas, visual boldness,

and a sense of a lifelong journey with Shakespeare and classic drama. It is committed to *diversity*—diverse approaches to dramatic material, diversity in casting and audiences, and multi-faceted relationships with uniquely different communities. *Learning* is a fundamental principle of the Theatre, and is valued as a process that takes place over time—a process that depends on the ability to promote curiosity, reflection, study, research and dialogue in all the Theatre’s work. Finally, the Theatre is dedicated to *service*. Inspired by its civic role, it seeks to create broad public access and to bond the diverse New York community through the language, pleasure and ideas of classical drama.

Performance and study are equal components of the Theatre’s mission. The Theatre has a long and distinguished history of producing plays that inspire artists and audiences, capture the attention of critics, and contribute to informed understanding of texts. TFANA also has a history of promoting the study of Shakespeare through interactions with adult audiences, the training of teachers, and the largest Shakespeare education program in New York City Public Schools.

## **History**

Theatre for a New Audience is the first American theatre to be invited to bring a production of Shakespeare to Britain’s Royal Shakespeare Company (2001); having returned to the RSC in 2007, the Theatre is the only American theatre to be invited twice. Founded in 1979 by Artistic Director Jeffrey Horowitz, the Theatre has grown from a touring company to a nationally and internationally recognized classical theatre. TFANA presents Shakespeare alongside lesser-known classics and major contemporary plays, cross-pollinating great works of the past with what is most compelling in theatre now. Over the past three decades, the Theatre has produced more than 60 master works, including 28 of Shakespeare’s plays and distinguished contemporary plays such as Edward Bond’s *Saved*, W.S. Gilbert’s *Engaged*, Howard Brenton’s *Sore Throats*, and Adrienne Kennedy’s *Ohio State Murders*. The Theatre is not a fixed ensemble, but has ongoing associations with some of the finest artists found on American stages and has been recognized with Tony, Obie, Drama Desk and Lortel awards and nominations.

The Theatre is acclaimed for the quality of its productions, service to artists, and in-depth arts education programs. The season of three to four plays, staged readings, developmental workshops for artists, and education and humanities programs for young people and adults reaches an annual audience of 25,000, including 2,500 New York City Public School students. The Theatre also offers a wide range of ticket prices to minimize economic barriers for audiences of all backgrounds.

While nationally and internationally recognized, the Theatre considers New York City its primary base and now, for the first time, has an opportunity to put down physical roots in one of the City's most vibrant neighborhoods. This will strengthen ties with existing audiences and leverage TFANA's work to reach populations in the City that it was not previously engaging. It will also raise the Theatre's visibility, helping to serve as a springboard for national and international work.

#### **Shakespeare Works in Brooklyn: *The Campaign for a Permanent Home***

For 30 years TFANA has been an itinerant producer, renting performance and rehearsal spaces as they have been available. This has proved both economically draining and artistically limiting, and the lack of control over its own space has allowed the Theatre little flexibility in designing supplemental humanities and educational programming beyond what can be done in conjunction with performances. Having its own home will be a transformational step, enhancing the Theatre's institutional presence in New York. A home of distinctive design that is an anchor in a thriving cultural district will become a prominent feature on the City's cultural map, helping the Theatre to communicate its identity, secure its future, and better serve its many communities in New York and beyond. (Please see appendix for building images and Cultural District map.)

The building will be in the heart of the one of the most diverse and rapidly-developing areas in New York. The Cultural District is a mix of visual, performing, and media arts organizations with mixed-income housing and open public space. The building will be the first new arts construction completed in the District. Groundbreaking is scheduled for December 2010, and the Theatre will open in early 2013.

The over-arching vision for Theatre for a New Audience's Capital Campaign is to build and sustain a destination theatre for Shakespeare and classic drama that is accessible and explores common

ground with its audiences, illuminating how these works speak to our experiences today. Having its own home will enable Theatre for a New Audience to develop its artistic and audience potential and expand its education programs to include after-school and weekend activities. In addition to a season of plays, the Theatre will offer lectures, seminars, workshops, and other activities for artists, scholars, adults and families.

Celebrated theatre architect Hugh Hardy is designing the 27,500 square-foot “green” home. The façade of the building will be a dramatic four-story glass curtain that will connect Theatre for a New Audience to the community and welcome passers-by. Inspired by the Cottesloe Theatre of London’s Royal National Theatre, the facility includes a 299-seat contemporary Elizabethan courtyard Mainstage with a trapped floor and fully-flexible stage and seating, a 50-seat performance/rehearsal Studio, theatrical support spaces, and book and refreshment kiosks. Both the Mainstage and Studio will be used for humanities programming: the Studio for more intimate, workshop and study programs and the Mainstage (equipped with state-of-the-art sound, lighting, audio and video projection and recording equipment) for programs with larger more general audiences. This equipment will allow TFANA to capture these programs on video and audio for excerpting in planned publications and uploading onto its website, making the public programs available to an exponentially larger audience.

In addition to a new state-of-the-art facility designed specifically for classic theatre—the first built in New York since the Vivian Beaumont in the 1960s—the \$56.5 million campaign includes a \$10 million endowment that will support the operations of the institution and building, as well as significant artistic, educational and community building initiatives, including the **Fund for Humanities Programs and Publications**, for which the Theatre is requesting NEH support.

### **Long-Range Planning**

Theatre for a New Audience recognizes that the transformation from an itinerant, Manhattan-based theatre to the operator of a facility in Downtown Brooklyn will require expanded strategies in order to succeed within this new operating model and market. For the past three years, the Theatre has been engaged in an intensive strategic planning effort to prepare for this change. The Theatre has been



working with AMS Planning & Research (strategic and operations planning consultants), as well as several specialty consultants, on a multifaceted process that encompasses strategic and business planning, financial planning, market analysis and planning, and Board development. Components include:

- The creation of a Strategic & Business Plan, accompanied by *pro forma* operating cost and income projections that extend from the present through the first five years of operations in the new facility. The Theatre's Board of Directors approved the plan and *pro forma* in 2008, and these documents are serving as crucial tools in guiding the Theatre in the steps it must take in advance of opening the new facility.
- The engagement of Eliran Murphy Group, Ltd., (EMG) to conduct a market analysis (including primary research of the Brooklyn market), as well as design and implement a long-range marketing campaign for the launch of the facility. EMG has particularly strong experience in launching new facilities.
- An extensive Board development initiative that includes an examination and revision of governance policies, as well as recruitment of new members to create a stronger Board that can help the Theatre meet its fundraising demands in the new facility.

AMS will continue to work with the Theatre as the Strategic & Business Plan is implemented, modifying the Plan and operating *pro forma* as the project moves forward and external circumstances evolve.

Working with a group of advisors with whom the Theatre has longstanding strong relationships, Theatre for a New Audience also has been exploring ways to expand its humanities activities. James Shapiro, David Scott Kastan and Jonathan Kalb, among others, have been deeply involved in the development of the humanities plan and with the preparation of this proposal. The Theatre spoke individually with each of these scholars, and held a series of three meetings that included the scholars; organizational planning consultants; and education, artistic and administrative staff to articulate the vision and map out practical details of the proposed program. Some components of the proposed Humanities Program are formal and expanded versions of existing programs. Some are completely new.

### **THEATRE FOR A NEW AUDIENCE'S ARTISTIC ROOTS IN THE HUMANITIES**

TFANA's vision is based on its core commitment to ideas, to language, and to artists and audiences. As its name suggests, the Theatre seeks to create new perspectives and insights, new approaches and interpretations, new responses to dramatic content, and a new understanding of age-old questions of individual and collective humanity. The Theatre's programs engage its communities—

artistic, public and academic—in an ongoing dialogue about how the themes of its plays, illuminated through the lenses of history, society, language, etc., resonate in our world today.

### **Existing Humanities Programs**

The Theatre has a history of successful humanities programming that complements the strong humanities content in its productions. A series of post-performance talkbacks by leading experts (TFANATalks) is free and open to the public. Each production is strengthened by research and dramaturgical material in the fields of history, literature, and literary criticism. Program notes provide a humanities context for audiences. Finally, the Education Department conducts workshops and summer institutes for NYC Public School teachers that have received generous NEH Support.

### **Public Programs**

TFANATalks is the cornerstone of the Theatre's current public humanities programming. At a recent TFANATalks for *Measure for Measure*, scholars Mario DiGangi (Chair, English Department, CUNY Graduate Center), Jonathan Kalb (Professor of Drama, Hunter College), Richard McCoy (English Professor at Queens College), and James Shapiro (Shakespeare Scholar, Columbia University) engaged the audience in a discussion of the play's central moral problems, perceptions of respectability, and the individual and social moral codes that drive the choices the characters make. Seeing these choices and their consequences through the lens of both Elizabethan and contemporary times helped the audience grapple with its difficulty in sympathizing with any of the characters, particularly Isabella, whose choices would clearly have different consequences today.

TFANATalks regularly include scholars, field experts, journalists and/or artists. The Theatre hosts two or three talkbacks per production (six to nine per season). Panelists have included Ellen Chances, professor of Russian literature (Princeton University); Shakespeare Scholars David Kastan (Yale University), Jean Howard (Columbia University), and Patricia Lenox (New York University); Classics scholars Laura Slatkin (New York University) and Helene Foley (Columbia University); Dr. Robert Michels, psychiatrist and Walsh-McDermott Professor (Cornell University); Modern Drama

Scholars Arnold Aronson and Martin Puchner (Columbia University); Alisa Solomon, Director, Arts & Culture, M.A. Program and Associate Professor (Columbia University School of Journalism); theatre critics Stanley Kauffmann and Michael Feingold; authors Robert Caro and Christopher Hedges, Professor of Journalism, Princeton University, Author, former NY Times war correspondent; and playwright Tony Kushner.

### **Scholars as Advisors**

TFANA has a history of building long term associations with artists, whose understanding of the Theatre's dedication to the integrity of text shapes a consistent vision and leads to outstanding performances. At the same time, to fulfill its commitment to learning and knowledge sharing, the Theatre has developed equally strong relationships with members of the academic community. In addition to participating in TFANATalks, scholars train the Theatre's teaching artists; participate in teacher professional developmental programs; consult on season themes and on individual plays; write commentary/essays for audiences; and serve as Dramaturgs. This spirit of collaboration has been invaluable to TFANA, but it has also been, to a degree, on an *ad hoc* basis.

### **Dramaturgical Work and Publications**

Plays are written in a particular place and time and reflect the views of a single voice—the writer—who writes through the lens of that place and time. In order for a play to continue to be relevant to contemporary audiences, it is imperative that those giving life to the play understand its context. To help “unlock” these meanings, the Theatre hires a Dramaturg for its productions. The Dramaturg prepares contextual content (historical, social, literary, linguistic, philosophical, economic, etc.) and does research into the play's background, production history, and critical heritage for the director, actors and designers. The Dramaturg also offers critical advice to the Artistic Director and to the director of the production and attends selected rehearsals to offer supportive critical feedback. While this material is shared and discussed with the production's director and designers before rehearsals begin, there is not currently a dedicated time for actors to review and discuss the contextual content of the play. Yet, the actors are the primary communicators of the language and ideas of the play.

## **Literary Advisor**

The Theatre's Literary Advisor, Jonathan Kalb (see appendix for bio), brings a scholarly intellect and knowledge of theatre, providing important source, text, historical, and social contextual information that creates a deeper understanding of the play and therefore a broader spectrum of ideas from which to select and build upon. As Literary Advisor, Kalb reads and proposes scripts from the classical canon; writes descriptions of the season's productions that are published on the Theatre's website, and in brochures and study guides; writes author biographies and compiles critical commentary for "*Perspectives*," the production notes and essays included in the Playbill program (currently the Theatre's only publication), and often serves as Dramaturg for individual productions.

## **Shakespeare Fellows and Shakespeare Institute**

Supported by three grants from the National Endowment for the Humanities (NEH) 2005-2008, the Theatre's Shakespeare Fellows Program was a two-week summer workshop for classroom teachers focusing on specific themes in Shakespeare's plays with follow-up sessions in the fall and spring. Themes studied through the Shakespeare Fellows Program included: "The Slandered Spouse" (*Much Ado About Nothing*, *The Winter's Tale*, *Othello*); "Revenge and Forgiveness: Tragedy into Romance" (*King Lear* and *Cymbeline*, *Hamlet* and *The Tempest*); and "The Evolution of Love" (*Romeo and Juliet*, *A Midsummer Night's Dream*, *Antony and Cleopatra*). Workshops included work with scholars on Shakespeare's England, source material, and comparing and contrasting the same theme within different genres. Afternoons included hands-on work guiding teachers through acting exercises to share with students. Each session hosted 15-30 participants.

Theatre for a New Audience recently submitted a request to the NEH for the Shakespeare Institute, which will expand the Shakespeare Fellows Program to a national pool of applicants and will add an online "third place" learning component. The proposal is currently under review.

## **New York City Public Schools Education Programs**

Theatre for a New Audience created and runs the largest Shakespeare education program in New York City Public Schools, serving 2,500 students annually and 120,000 students since its inception in 1984. The **World Theatre Project** is a 12-week residency that introduces students in grades five through eight to Shakespeare and other great playwrights. These students see the Shakespeare production each year. **New Voices** is an intensive 15-week program for students in grades 9-12, in which students write their own one-act plays; a variation of this program, **Young Voices**, is offered for middle school students.

Each residency, led by a TFANA-trained Teaching Artist, follows a Curriculum Guide written by the Theatre's Education Department in partnership with Public School teachers. The Guides are crafted to meet New York City and State Learning Standards for English Language Arts and the Arts. The programs have a documented track record of promoting students' literacy skills, as well as motivation in the classroom and interest in reading. In preparation for the classroom experience, approximately 60 classroom teachers per year are supported with nine hours of professional development training. Teaching Artists receive 80 hours of intensive training led by the Education Director, with special speakers that include Shakespeare scholar James Shapiro.

## **EXPANDED HUMANITIES PROGRAMMING**

The Theatre plans to continue its existing humanities activities and build on them as it prepares to move into its new building. Existing programs—though successful and powerful—have been limited by space and other considerations. Working with its team of humanities advisors, the Theatre has developed a new program that will address the following needs:

***An expanded audience for the Theatre's expanded humanities programming:*** The Theatre needs to better serve its audience by building humanities programming in a focused and multi-faceted way.

Audiences include not only those who attend performances, but also actors and directors; writers and journalists; public school teachers and students; university students; scholars; and the general public,

including families and young people. Programs will be developed with specific audiences in mind, with the goal of expanding the Theatre's reach beyond those who regularly attend productions.

***An effective structure to support and elevate humanities programming:*** The Theatre needs to develop a formal structure for involving scholars in its humanities program that will enable the Theatre to develop multi-year humanities programs that not only support individual productions but demonstrate continuity in the Theatre's learning activities.

***A sufficient staffing structure:*** The Theatre needs a staffing structure that supports increased humanities activity.

***Expanded publishing:*** The Theatre needs to supplement its programming with a comprehensive publishing program, including web-based components and learning opportunities.

***Enhanced public school education programs:*** The Theatre needs to examine ways to broaden the scope of its public school education programs for both students and teachers, including integrating the scholarly resources being developed across the Theatre's humanities platform.

To address these needs, the Theatre is proposing the following enhancements to its humanities programs. These new activities would be supported by the proposed grant from NEH, which would provide immediate direct funding as well as seed the Fund for Humanities Programs and Publications in the Theatre's endowment. (Please see Comparison Current Humanities Programming with Fully Implemented Expanded Humanities Program chart in appendix)

### **Humanities Program Staffing**

Currently, the Theatre's Education Director, assisted by the Associate Education Director (AED), manages and develops the curriculum for TFANA's education programs in the New York City Public Schools, university partnerships and professional development programs for teachers. The Education Director, in association with the Artistic Director, also curates TFANATalks.

As Theatre for a New Audience's humanities programs grow, so to will the scope of the Education Department's role. Under the direction of the Education Director and in conjunction with the

Council of Scholars and Literary Advisor, the AED will be responsible for developing and sourcing content for the newly established teacher and student components of the humanities section of TFANA's website, will manage the interactive portion of the teacher component, and will be responsible for producing the Student Study Guides for each production. These new initiatives will play a pivotal role in enriching the content of the Theatre's in-school programs currently managed by this position. Adding these responsibilities will expand this position from a seasonal (9 month) to a year-round position beginning in summer 2011.

Theatre for a New Audience also plans to add a full-time Director of Humanities Programs who will assume the day-to-day administration and implementation of expanded humanities programming developed in conjunction with the Council of Scholars and Literary Advisor. This would include serving as liaison between the Theatre's artistic and education staff and the Council and Literary Advisor; sourcing content; arranging details for public programming, including location and relationships with presenters; developing associated materials; working with the Marketing Director to publicize events and build audiences, etc; editing and managing the printing of the two new publications *Dialogues* and *Folio*, including their presence on the website; supporting the Dramaturg in scheduling and preparation of research and program materials; and managing the audio/video taping of the programs for posting on the website and excerpting for future publications. The Director of Humanities Programs will start at the mid-year mark of the first year (2011) when the Theatre will have created the infrastructure for the program and within enough time to plan for the pilot season (2011-2012) activities.

### **Council of Scholars**

In order to expand the scope and depth of Theatre for a New Audience's humanities programs, the Theatre will draw on the resources of some of today's leading humanities scholars. To this end, the Theatre will establish a rotating six-member Council of Scholars. The Council will be comprised of leading experts from humanities disciplines, including classics, history, literature, drama, Shakespeare scholarship, and philosophy. The Council will have a fundamental role in advising the theatre's artistic and education leadership. The Council will provide ongoing advice and input into the humanities content

in the Theatre's productions, public and school programs. Through their own discipline-specific perspectives, Council members will illuminate the contextual themes that will heighten intellectual discourse around the Theatre's season, and will help determine how to best relate these ideas to our time and to the various audiences within the TFANA community. The Council will also help to design comprehensive and integrated programs that meet the needs of target audiences, and that deepen the contributions of the Theatre to Shakespeare study and scholarship over time. Finally, the Council will contribute essays for the Theatre's publications, work with the Dramaturg to develop complementary humanities programs for artists, and participate in the Theatre's public and academic programs.

The Council will meet formally twice a year: once in the spring to discuss ideas to help identify the themes relevant to the following season, and again in the late summer/early fall to develop individual program components. Members will be available throughout the year for consultation. The Council will be led by a Chair who will interact directly with the Artistic Director, Associate Artistic Director, Director of Humanities Programs, and Education Director. While the Council members have not yet been identified, candidates include: Shakespeare Scholars James Shapiro (Columbia University) and David Scott Kastan (Yale University); Una Chaudhuri, professor of English (New York University); and Kim Hall, professor of English and Director of Africana Studies (Barnard College). (Please see appendix for a comprehensive list of candidates under consideration.) With the advice of the Council of Scholars, the Theatre will draw on experts in other fields who will complement public programs by contributing on topics of relevant interest in the contemporary lives of its audiences, such as psychiatry and psychology, journalism, ethics, and women's studies.

### **Synchronicity**

*Synchronicity* is a new internal humanities program designed to integrate the Theatre's dramaturgical activities with the rehearsal process. It will inform productions by bringing artists and scholars together during rehearsals to enrich each other's knowledge of language and ideas, and to explore the relationship among plays, artists, scholars and society.



Under this unique program, the Theatre will add three rehearsal days (18 hours) to the four-week rehearsal schedule for each production, dedicating this time specifically to exploring the contextual content of the play. A scholar recommended by the Council of Scholars will lead discussions on how the traditions and history of the play relate to our contemporary world, focusing on such topics as language, related literature, history, law, and philosophy, among others. The Dramaturg—who will have worked with the Council and the production’s director to determine what content and materials will best help the actors probe the themes of the play—will also participate in these sessions. A production of *Julius Caesar*, for example, might engage actors around such subjects as Roman history, government and historical character profiles, political practice, and other topics that would illuminate the play’s central conflicts. The Dramaturg will be available for consultation throughout the rehearsal process, and both the Dramaturg and scholar will be invited to observe subsequent rehearsals and performances in order to provide additional feedback to the actors.

TFANA is nearly unique in its commitment to engaging scholars as active participants in rehearsals. The contributions of *Synchronicity* scholars are expected to stimulate the curiosity of actors and directors, and lead to rich artistic interpretations. When the company shares a humanities-based understanding of the issues embedded in a play, they become better interpreters and communicators of the play’s language and content. Scholars also benefit, as the collaborative process tests their assumptions in the crucible of actual performance, enhances their understanding of the play, and informs what they teach their students.

*Synchronicity* will have broad external impact as well. The work of the Dramaturg and scholars will be incorporated into the Student Study Guide created by the Education Department for each production, will inform the Curriculum Guide for the Theatre’s Public School program, and will be accessible on TFANA’s website for teachers, students and the general public.

## **Audience and Public Programming**

Just as TFANATalks are an opportunity to open and/or continue a dialogue, so too will be the Theatre's expanded programming. New public programs will take various forms: workshops, panel discussions, play readings, seminars, lectures, or a relevant film, to name a few. All programs will be preceded by or followed by a discussion. Regardless of format, all programs will have in common the goal of deepening the audience's understanding of the salient ideas illuminated by the work under discussion and how they overlay onto society today. These free-standing programs are free and open to all audiences, regardless of whether they attend the productions.

The Director of Humanities Programs (DHP) will administer and implement these programs developed by the Council of Scholars, Literary Advisor and artistic and education staff, and will look to them as resources for speakers/panelist identification and the creation of companion materials. In tandem with program implementation, the DHP will also identify presenting partners and new and/or target audiences for the events, extending the Theatre's reach and presence in the communities it serves and broadening its audience base.

Because the Theatre does not yet have a physical presence in Brooklyn, it is critical to begin substantial engagement with the Theatre's new community now. Over the next three years, TFANA will design and offer up to eight annual humanities events in Downtown Brooklyn. Working with the Council of Scholars and a community committee of local residents and educational professionals, the Theatre will design a variety of activities aimed at testing successful formats, identifying ways to engage culturally specific audiences, and gathering feedback on how best to advance overall understanding of Shakespeare and classic drama. The goal is to develop a sophisticated understanding of local issues and interests that will inform the development of future humanities programming—programming that will place the Theatre's work in historic and contemporary context; will engage the community around specific productions; will offer opportunities to explore broader, yet relevant, issues outside the production season; and will strengthen the bonds between the Theatre and the Brooklyn community by providing a framework for continuing dialogue.

## **Publications: Print and Web**

Theatre for a New Audience will launch two print publications beginning with the 2011/2012 season. *Dialogues*, a companion piece produced for each play in a season, will be comprised of commissioned essays by recognized scholars illuminating the principal themes identified by the Theatre's artistic and education staff, Literary Advisor and Council of Scholars. Essays will, for example, provide historical, social or cultural context, serve as a critique of the play as a work of literature, or address ethical or moral issues. The purpose of *Dialogues* is to illuminate the contemporary heart of the classics by deepening the understanding of the plays and engendering further dialogue amongst and within TFANA's communities. *Dialogues* will be available at no cost. These essays will also be accessible through the Theatre's website.

The *Folio: [Season Name]* (e.g., *Folio: "My Love Is As a Fever"*) will be an annual compendium of the essays produced for *Dialogues*, other commissioned writings related to the season, sourced writings that further illuminate or provide relevant provocative view points, lists of artists and the creative team and photographs of each production, and transcribed excerpts from the year's public programs in the humanities. *Folio* will serve as a long-term record of the humanities content in the Theatre's productions and will provide a publication opportunity for the Scholars. Because of the caliber of its contents, it will live on as a reference for both general and scholarly audiences.

A website is often a person's first introduction to an organization and often becomes their primary means of engagement. For this reason, Theatre for a New Audience recognizes the imperative to have a strong presence on the Web that speaks to its mission and work, and provides content to both deepen engagement with its audience, and serve a much larger base than those who attend TFANA productions. Theatre for a New Audience is in the midst of a website redesign that will address this as well as increase functionality. The proposed initiative includes the addition of a Humanities component comprised of pages for teachers, students and the general public, and a calendar of humanities activities.

Special content for classroom teachers will include abstracts, study and curriculum guides, bibliographies, research materials and articles of interest pertaining to the productions studied in

TFANA's Arts in Education programs. Also in the plans is a blog/bulletin board where teachers can ask questions and exchange best practices. Access to the Curriculum Guide and the blog/bulletin board will be password protected for teachers in the Theatre's programs, but other the resources will be available to teachers across America and beyond. The student content will include Student Study Guides and material related to their coursework and the play they will see as part of their program. The public portion will host season-related commissioned essays and articles, articles by scholars and respected experts on topics relevant to the season's themes, and video excerpts of TFANA humanities programs and productions.

Access to these resources will provide teachers with additional resources to enrich their classroom lessons and their own knowledge base, as well as a forum to exchange ideas with peers and TFANA. Students will be able to supplement their classroom experience in an interactive medium, and the general public will be able augment their understanding through scholarly writings and presentations that address current themes pertinent to the productions.

### **THE THREE YEAR PLAN (2011 – 2013) FOR DIRECT FUNDING**

Developing and implementing a humanities program of this scope will be a challenge for Theatre for a New Audience, but as TFANA grows as an institution, it is imperative that the same attention be given to all parts of the mission: *to develop and vitalize the performance and study of Shakespeare and classic drama*. A humanities program of this scope and ambition is aligned with the leap the Theatre will take as an institution when it moves into its new home. The plan is to expand the Humanities Program incrementally over three years (through development, pilot and launch). The launch will coincide with the Theatre's first season in its new home. The requested \$300,000 in direct funding would fund the development, pilot and launch stages while the Theatre raises funds to endow the program.

**Year I** (beginning January, 2011) activities will include infrastructure and program development as well as the introduction of selected new humanities initiatives. The first step will be to recruit and convene the Council of Scholars to determine the scope of the humanities programming plan and begin the program development work. The Theatre will solicit guidance on developing themes for its upcoming

season; identifying topics that might be covered in public programming, in the *Dialogues* production companion publication, and on the website; recommending scholars and experts who would be ideal program and *Synchronicity* participants for current and future seasons.

The Theatre will initiate *Synchronicity* in the spring of 2011 with the Shakespeare production that students in the World Theatre Project will see. The planning and directorial preparation for this will have taken place in the fall of 2010. The 18 hours of additional rehearsal work will take place in the first week of rehearsal, which is generally in January. This work will also inform the Curriculum and Student Study Guide produced by the Education Department, as well as content on the website.

The Associate Education Director (AED) will upload a first round of original and sourced content related to the Shakespeare play into the teacher and student sections of the website. The AED will transfer the Google Groups teacher bulletin board currently in place onto the website and will work to further develop this virtual community. In addition, the AED will produce the first production Student Study Guide for the Shakespeare play (as with the rehearsal program, work on this piece will have started in the fall of 2010). In future years, the AED will produce a Student Study Guide for each production. In addition to being handed out in the classrooms, these Study Guides will reside in the student section of the website and will be archived for permanent access.

The Director of Humanities Programs (DHP) will be hired mid-year to pilot the public programs and publish *Dialogues* for the 2011-2012 season, as well as to manage the increased activity and interface requirements of the Council of Scholars and the other scholars and experts who will be participating in events and writing for *Dialogues* and the website. TFANATalks will occur as usual. The DHP will also initiate the public section of the humanities content on the website and manage it going forward.

**Year II** (beginning January, 2012) will comprise the pilot stage, and will be the year prior to the Theatre occupying its new home. In this year, the Theatre will build on the activity of the previous year, introducing new publications and public programs, including the introduction of six free-standing public events centered on themes relevant to the Theatre's current season, a number of which will take place in

Brooklyn. Other additions will include: *Synchronicity* rehearsal program for all productions; Student Study Guides for each production; *Dialogues* for each production; the first edition of *Folio* (the annual compendium of the year's humanities-related texts and events, as well as season production highlights); and a full complement of humanities content on the website.

**In Year III** (beginning January, 2013), the Theatre will be in residence in its new home. This will correspond with the launch stage of the proposed program, and the full complement of expanded humanities activities will be in place. The Theatre will increase its annual public programs to 16: six TFANATalks post-performance discussions plus ten free-standing public events. Theatre for a New Audience anticipates that this launch year will reflect what the endowed Humanities Program will look like going forward. (Please see Expanded Humanities Program Implementation Flow Chart in appendix.)

### **Program Evaluation**

Also in Year III, the Theatre will evaluate the impact of the new Humanities Program on the organization and on its various target audiences (theatre audiences, the public, the immediate community, artists, teachers, etc.) to make sure that TFANA is meeting its goals and is providing enriching programming that is meaningful to its constituents.

Evaluation will have started in Year II (pilot year, 2012) with participant surveys for public events and audience and on-line surveys regarding the content of *Dialogues* and the on-line component. The education and artistic staff, Literary Advisor and Council of Scholars will also do end of season evaluations starting in the pilot year of the infrastructure that has been set up to initiate and manage the Humanities Program to determine such things as: does the process work, are resources being effectively utilized, are program recipients benefiting from the programs as anticipated, what improvements or adjustments need to be made? The artistic staff and artists who have participated in productions will also review the *Synchronicity* rehearsal program. The DHP and an arts evaluation consultant will be responsible for designing surveys, collecting data and creating a narrative of the two years of outcomes for TFANA staff and the Council to review and address. The Theatre will hire an evaluation consultant to

manage this process and prepare the report. It is crucial for the longstanding success of these new initiatives to assess their impact on how these various communities view the Theatre as an institution, and how effectively these programs are connecting with their audiences.

### **Long-Range Goals for Artistic and Humanities Programs**

TFANA's vision for its artistic and humanities programs is linked inextricably to its goal of being widely recognized as one of America's finest classical theatres. Implementation plans are driven and enabled by the Theatre's growth as an institution as it prepares to move into its first home. Over the next seven years, the Theatre will create an organization that is equally grounded in performance and study by:

- Formalizing the Theatre's relationships with current and new scholar partners, broadening access to range of scholarly disciplines, and expanding the role of scholars in the ongoing development of TFANA's education and humanities programming.
- Establishing the Theatre as a respected national resource for scholarly research and writing on Shakespeare and classic drama by publishing significant writings in print and on the web.
- Enhancing adult learning programs and the Public School Education Program by adding theatre-based components, public programs, Student Study Guides, and targeted online interactive components for teachers and students.
- Engaging resident theatre artists such as a Vocal Coach, Literary Advisor and Dramaturg to enhance performance quality, add depth to the audience experience, and provide enhanced research and related relevant materials to be used across TFANA's Humanities Program platform.
- Providing stronger production support, including increased rehearsal time and access to scholars, to enable contextual explorations of the plays' content by actors and directors.
- Expanding the Theatre's commitment to training the next generation of classical artists.
- Deepening education programs by increasing educational offerings in Brooklyn for adults, families and students; and by exploring affiliation with a local university to provide theatre and humanities classroom for students.

### **Previous NEH Humanities Support**

Theatre for a New Audience has received four previous grants from the NEH totaling \$196,821. The first grant (ED-22143-01) for \$25,000 was to support a new initiative, *Scholars and Teachers*, which provided English Language Arts teachers and School Staff Developers with advanced instruction in Shakespeare's *Cymbeline*. This program turned out to be the precursor for TFANA's highly successful

*Shakespeare Fellows Program*, which the NEH has enthusiastically supported for three cycles with the following grants: EZ-50101-05 for \$46,030, EX-50199-07 for \$50,791 and EX-50245-08 for \$75,000. Over these three years, the Theatre engaged 70 classroom teachers in intensive study that has changed and enhanced their understanding of Shakespeare, as well as their approach to teaching it to their students.

As 2007-08 participant Tom Jones, a classroom teacher from MS 224 in Manhattan, stated: “I had no idea when we first began the scene studies how crucial the work would be to my overall understanding. It was absolutely essential and extremely fun!” Additionally, Jennifer Hermus from Susan Wagner HS, in Staten Island stated the following regarding her deeper understanding of the plays: “I gained an increased understanding in the social/political context, historical context, the way in which performance changed with time and vision...”

As previously noted, Theatre for a New Audience has recently submitted a proposal to the NEH requesting funding for the *Shakespeare Institute*, which will expand the reach of the *Shakespeare Fellows* program to a national pool of applicants and will add an online “third place” learning component.

## **Personnel**

The team leading the Humanities Program includes **Jeffrey Horowitz** Artistic Director and Theatre for a New Audience founder; **Joseph Giardina**, the Theatre’s Education Director since 2002, who will serve as project manager for the proposed Humanities Program; **Arin Arbus** the Theatre’s Associate Artistic Director, who has been with the Theatre since 2004 and **Jonathan Kalb**, the Theatre’s Literary Advisor, who is a professor of drama at Hunter College and author. In leading Theatre for a New Audience, Horowitz has set a bar for excellence in performance and the study of the text to be performed, as well as championing education and intellectual discourse on the ideas of the text and how they relate to our experiences today. It is his vision embodied in these tenets that will inform the direction the Humanities Program takes. Please see appendix for resumes and bios of these key contributors to the development and implementation of our proposed Humanities Program.



## **Governance**

Theatre for a New Audience has a 41-member Board of Directors, which includes an Artistic Council of 15 comprised of educators, artists and arts professionals. The Board is committed to the Theatre's artistic and civic mission and has been generous with its time and resources. The Board contributes nearly \$500,000 annually to the Theatre's \$2.8M budget. Consistent leadership over time has built a theatre that is creative, resourceful, ambitious, and financially stable. In response to the Theatre's evolution as an institution, it has been consciously building and developing its Board. Since the Campaign's start the Theatre has added eight Board Members, four of whom joined with a specific commitment to help with fundraising for the Capital Campaign. Importantly, two are from Brooklyn; growth in Brooklyn representation will help the organization strategize effectively on becoming a part of the community. The Theatre expects to add up to four additional new Board members in June 2010.

At a recent Board Retreat, the Theatre established institutional priorities for its transition period and the first five years in its new home. Expanding programming to better serve existing and new communities was a key initiative that came to the fore. Two committees were established as a result of the retreat: Governance and Nominating. The Nominating Committee is continuing efforts to build the Board—both its capacity and its diversity—with a goal of adding 8-10 new Board Members in the next two years. The Governance Committee is charged with evaluating the Theatre's by-laws, policies, and Board orientation processes to support the Theatre's growth and institutional transition. The Theatre has a Finance Committee and will soon be establishing Marketing, Development and Audit Committees, as well as an Investment Committee to develop policies for and manage the endowment.

## **Evidence of Long-Term Financial Stability**

In 1997, Theatre for a New Audience established the strategy for its three-phase institution-building campaign. The ambitious plan was designed as a framework for healthy growth and rigorous fiscal discipline to ensure the long-term integrity of TFANA's artistic vision and its financial viability. The first two phases of this strategic growth plan were achieved by 2003.

In Phase One, TFANA raised more than \$1 million to retire a \$400,000 accumulated deficit and establish a \$625,000 Working Capital Reserve to assist with cash flow throughout each season. In Phase Two, the Theatre established a \$3.1 million Artistic Growth Fund, a term endowment to help it expand its offerings to three annual productions, broaden its repertory, and offer a substantial subscription season. Through these initiatives, Theatre for a New Audience has increased its visibility, expanded its local audience by more than 50%, and broadened its reach to national and international audiences.

Now, with the first two phases of the institution-building campaign completed—a strong artistic base, no debt, and a balanced budget—Theatre for a New Audience is building an artistically and economically viable facility in the third phase the plan—its new home in the BAM Cultural District. A total of \$46.6 million of the current Capital Campaign goal of \$56.5 million has been raised.

### **Fundraising Capacity and Campaign Leadership**

With 83% of its goal already raised, the Theatre is in the final stretch of its Capital Campaign (\$46.5 Million for the new theatre and \$10 million in endowment). The fact that more than \$50 million has been committed to Theatre for a new Audience over the course of the past 13 years, while the Theatre has met its \$3 million budget every year without a deficit, is evidence of the Theatre's sound financial management and capacity.

Funds committed thus far include \$12.2M from private sources, \$32.945M from the City of New York (TFANA's partner in this project), and \$1.5M in competitive grants from the Brooklyn Borough President. TFANA projects that it will have commitments in hand for the \$9.9 million remaining in the Campaign by the time the facility opens in early 2013. An NEH Challenge Grant would play an important role in leveraging gifts to complete the endowment.

Theodore C. Rogers (Partner, American Industrial Partners) is the Theatre's Board Chairman as well as the Chair of the Capital Campaign. He is joined by Honorary Chairs Julie Taymor and Elliot Goldenthal and a Campaign Council comprised of Board Members and non-Board friends of the Theatre, which meets monthly and focuses on major gifts and strategy. Members of the Campaign Council have

prospects lists with significant capacity, have previous experience in asking for major gifts, and have held leadership roles in capital campaigns and/or annual funds with other cultural organizations. They are leaders in New York City and Brooklyn philanthropy and business and bring a wealth of knowledge and experience to the Campaign. (Please see appendix for list of Council members with affiliations.)

Staff leadership for the Campaign includes Jeffrey Horowitz, founding artistic director, who is one of the Campaign's primary solicitors and who successfully led the Theatre through the first two stages of the Institution Building Campaign; Dorothy Ryan, managing director; and Rachel Lovett, capital campaign director. Ryan joined the Theatre in 2003 with fifteen years of experience in arts administration and fundraising. She is responsible for managing the Theatre's daily operations and the capital project. Rachel Lovett joined the Theatre in 2005 and brings nine years of senior fundraising experience, including two successful capital campaigns at The Fresh Air Fund, as well as for-profit sales, marketing and strategy experience.

Because the Theatre has taken on the challenge of not only completing an ambitious capital campaign, but also of establishing the Theatre in a new community, an integral goal of the Capital Campaign is to build awareness within the Brooklyn arts and philanthropic communities. To this end, in addition to traditional Campaign leadership, the Theatre has created two Brooklyn groups: the Brooklyn Leadership Council, comprised of business, civic and cultural leaders who reside in and/or practice business in Brooklyn and who are assisting TFANA in navigating and cultivating Brooklyn leadership and support; and Brooklyn's Dreamers (primarily Brooklynites aged 25-45), who are helping the Theatre build awareness, grow its audience, fundraise, and create community support for its presence in Brooklyn.

To date, 36% of private funds raised have come from Board members, who have contributed generously (100% participation). The Theatre looks forward to additional gifts from new members projected to join the Board in the next two years, who will be asked to designate their campaign gifts in support of the NEH Challenge. To raise the \$9.9M remaining in the Campaign, the Theatre has developed an integrated fundraising plan that projects the majority raised (53%) to come from

individuals. The remaining funds will be raised via a mix of foundation, government and corporate funding.

The Theatre has identified two principal naming opportunities: the Mainstage and the building itself. The Mainstage has been named with a \$5M gift (the largest individual gift in the Theatre's history), and the building is available for naming for \$6 -8 M. There are also several internal spaces that can be used as naming or donor recognition opportunities. Fundraising activities planned or in process to meet the NEH Challenge include: two more Capital Benefits; a seat-naming campaign; continuing to grow the Groundbreakers Circle (corporate and individual donors) for gifts of \$25,000 or more before groundbreaking; and Brooklyn's Dreamers, who are charged with raising a portion of the match.

Theatre for a New Audience is confident that it has the skills and resources to meet the challenge of raising the required matching funds. This will not be the Theatre's first challenge grant. Early in the campaign, The Irving Harris Foundation challenged the Theatre with a \$1M challenge grant requiring a 3:1 match, which was met ahead of schedule. TFANA found that it was an exceptionally useful tool. The Campaign Council has specific major gift prospects for supporting the endowment that they have been cultivating for just such an opportunity as this. Please see appendix for list of prospects and pending requests

### **Impact of Challenge Grant Funds and Conclusion**

Theatre for a New Audience proposes to use NEH funds to both launch new humanities initiatives and secure a reliable stream of endowment funding for the growth and development of future humanities programs. The \$300,000 in Direct Bridge Funds requested will allow the Theatre to immediately embark on expanding and enriching its humanities programs and will cover most of these expenses for the two years the Theatre's new home is under construction and the first year of operations in the new theatre. This will provide important support while the endowment is raised. The \$1,700,000 endowment principal that will be created (\$200,000 in NEH endowment funds plus \$1.5 million in matching funds leveraged by NEH support) will secure future programming and assist the Theatre in becoming a leader at the highest level of exploration and discourse in the humanities.

With NEH support plus the match it will leverage, Theatre for a New Audience will be able to attract top candidates for the Council of Scholars, who will help to establish and contribute to the *Synchronicity* rehearsal enrichment program, the publications *Dialogues* and *Folio*, and an increased number and variety of public programs in the humanities. These publications, as well as excerpts from expanded public programming and educational materials, will also be available on the website, providing high caliber resources to an ever widening audience. The existing education programs will benefit from the enriched resources and enhanced availability of content. These initiatives will both deepen the engagement of the Theatre's diverse audiences and broaden the reach of the Theatre's resources at a pivotal time in its development as a cultural institution. With programs such as these in place, the Theatre will be able to establish a presence and begin to engage with its future community by bringing these programs to Brooklyn. Engaging and enriching an ever more diverse audience is paramount to TFANA's mission. It is also crucial to the success of the Theatre's immersion within the community that meaningful connections are established there as early as possible.

Finally, the creation of a restricted endowment fund dedicated to the humanities will allow Theatre for a New Audience to ensure that humanities programming will always remain at the forefront of the Theatre's offerings, rather than being subject to yearly shifts in funding cycles, the funding demands of other programs or the volatility of the economy. NEH support will help Theatre for a New Audience to create and sustain a robust Humanities Program that will continue to grow with the institution and inspire its varied and diverse communities.